



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

mouth under angelic supervision, and his ultimate martyrdom, showing him seated in a cauldron beneath which flames like the leaves of a century plant are made to do duty. All these pictures have an impression of power. The amount of emotion which they embody is fatiguing to a modern imagination, but the good and strong drawing redeems them, and it is worth while to follow the track of a great artist's thought in carving out these difficult themes.

Next to Dürer's are some strong and beautiful old cuts by Lucas Cranach, mostly scriptural or mediæval. His lines are easier than Dürer's, and his work has more freedom, though it is less rich and suggestive. Hans Holbein the younger is represented by a half-dozen fine-lined and crowded pieces, one of them the well-known "Dance of Death." The Nuremberg Chronicle, with its crucified and tortured saints, and the Adventures of Theurdanck, with its hundred and eighteen cuts, show the heavy, coarse-grained work of the sixteenth century. A few old Italian pieces round off the antique collection.

English wood-engraving brings us at once to Bewick, the father of the "white line." Very little of his work is shown; but that little shows a great stride from the continental work of Dürer and Cranach. Detail enters, and color, tone, and perspective, which characterize the modern engraving, are all shadowed forth. Other English work is from Nesbit, Thompson, Cruikshank, Linton, and others. The French exhibit is very incomplete. Some of the illustrations for "Paradise Lost" are very fine, as well as the head of "Dante" by Pannemaker, "Hagar and Ishmael" by Pinaud, and illustrations for the "Ancient Mariner" by Pisan. The last is a weird and dismal scene of dark water and uncanny spirits, with the inscription,

"About, about, in restless rout,
The death fires danced at night."

bly decide between Harper, Scribner, Osgood, Houghton & Mifflin, and The American Art Review; while



"HOLIDAY OCCUPATION."

DRAWN BY R. KOEHLER, FROM HIS PAINTING ON EXHIBITION AT THE PENNSYLVANIA ACADEMY.

Lee & Shepard, The Aldine, Appleton, the American Tract Society, and still others help to carry out this most delightful exhibition. ALPHA.

ALTERING WATER-COLOR PAINTINGS.

CONTRARY to what is generally supposed to be the case, the water-color painter can make alterations in his work with as much success as the painter in oil-colors can make them, or even to a greater extent. A drawing may at any time be laid aside for an indefinite period, and afterward be subjected successfully to alteration. Be sure to remember never to destroy a drawing on which you may have bestowed some pains, however much you may for the time disapprove of it.

wetted wash-leather, wrapped round the forefinger. This mode is frequently more manageable than that of using the sponge, especially when the erasure is not broad. The employment of the wet leather is useful for producing (on paper of a granulated surface) effects of gravel or sand on shores; the desired texture being obtained by gently rubbing off a portion of the colors from the summits of the granulations of the paper. If, however, a considerable change be required, a sponge can be most effectively employed in removing the color so entirely as to recover the white ground of the paper. If the colors have soiled the paper so much as to render it difficult to perfectly recover the white surface of the paper, this may be effected by washing over the part from which the color has been removed with Chinese white, diluted with water, so as to be only semi-transparent. Upon the surface thus prepared the colors will be shown in as much purity as they would be on the unsullied paper.

PICTURE RESTORATION.

PICTURES, like ourselves, are not only subject to the inevitable decay of age, but to a variety of diseases, caused by heat, cold, damp and foul air. Many (and they, too, are among the most delicate and beautiful) have, like Leonardo's "Last Supper," and a large proportion of the works of Watteau, of Reynolds, and of Turner, unsound constitutions given to them by the authors of their existence, and are thus subject to premature and rapid destruction. These liabilities, and the many accidents to which they are exposed, have made picture restorers as important a class in art as physicians and surgeons in life; and, as might naturally be expected, there are many unskilful among them, and many ignorant quacks. Picture doctors



"AN INTERESTING GAME, CAIRO CAFÉ."

DRAWN BY F. A. BRIDGMAN, FROM HIS PAINTING ON EXHIBITION AT THE PENNSYLVANIA ACADEMY.

Germany has a small but very beautiful collection of modern engravings, while China and Japan show the usual assortment of grotesque kings, fishermen, and fine ladies. Still another great room is devoted to the great New York and Boston publishing firms and to early American engravings. The most interesting of the latter are the works of Andrew, Adams, Bowen, and Alexander Anderson, the father of American wood-engraving. To walk past the exhibits of the publishers is to get a fresh draught of beauty. One cannot possi-

Many a work of really promising excellence has, in a fit of ill-humor or momentary disappointment, been thoughtlessly destroyed. Should any feeling of this kind arise, let the drawing be put aside, with its face to the wall, and there remain until nearly forgotten: when taken up again, the result may be, upon viewing it with a fresh eye, that beauties will probably be discovered sufficient to elicit renewed interest in it.

Sometimes certain changes must be made in the drawing, and these are best effected by a piece of

are, however, a necessary evil, and to choose men of well-known respectability is the only advice we can offer the public, when it is necessary to intrust paintings to their tender mercies. But "restorations" and "repaintings" should be avoided as much as possible. The oil in old pictures has undergone all its changes; not so the oil in the new tints, which are made to match the old; but, as the changes must take place, after a time the restorations and repairs must cease to match, and become apparent from their discord.